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## MR. ELIOT'S LECTURE ON THE POEM AND MUSIC OF THE "SONG OF THE BELL,"

DELIVERED AT THE FIFTH CONCERT OF THE BOSTON ACADEMY OF  
MUSIC, IN THE SEASON OF 1840-1.

I should deem it presumptuous, in times like these, of so much excitement upon all subjects, political, literary, religious, and even musical, to attempt to entertain any portion of the public by discoursing upon so quiet, unpretending a subject as a short lyric poem, and the music which has been adapted to it, did I not believe that there are yet many in this community who will think it not inconsistent with the spirit of improvement, whether in health of body or health of mind, to devote a few moments of relaxation to an intellectual pursuit which can advance no favorite theory, no political prospects, no philanthropic scheme. It is simply as a rational amusement that this illustration of the "Song of the Bell," and the performance of the music composed for it are offered; and if any portion of the audience shall be withdrawn from the harassing toils of the day, or the extravagant excitements of the times, and soothed and cheered by Schiller's thoughts and Romberg's strains, we shall esteem ourselves well and usefully employed, and a valuable object will have been attained.

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Before proceeding to illustrate in detail the subject before us, I shall offer a single remark on the character of the people among whom this charming poem appeared, which seems necessary to enable those of other nations fully to realize its peculiarities, its beauty, and its naturalness. Among the Germans there is a degree of social sympathy, which if not greater than is felt by other nations, is far greater than is ordinarily exhibited; and its free, cordial and frank expression has given rise to the sneering intimation of simplicity, or *bonhomie*, among those whose regard for others is the dictate rather of a refined selfishness, than the natural impulse of a generous heart. There is even less of coldness and indifference in the aristocratic class to the feelings and interests of their inferiors, than in some other countries where the structure of society is on a similar basis; and in those ranks which are considered as on an equal footing, there is a sympathy and kindliness of feeling, which it is delightful to find can be kept up in the intercourse of mature years, and which do not prevent nor interfere with the most entire mutual respect. This habit of the country serves to explain the familiarity which seems, in the poem, to subsist between the master and his workmen and apprentices, a familiarity untinged with rudeness, and indicative merely of mutual kindness and good will.

Another remark on the condition of journeymen and apprentices in Germany will illustrate at once the national disposition, and the poem we are considering. In some branches of the mechanic arts,\* a charitable provision is made by the various crafts in the principal towns and cities for the aid of apprentices, who, having served a portion of the term of their apprenticeship with the master to whom they are indented, are required to travel for several years, and seek employment in other places. By this excellent custom the mind of the young man is enlarged, and his knowledge in his art extended by becoming acquainted with the different practices of different places; while the master-workman is benefited by the opportunity to select his people from the best skill of a large portion of the nation. In the Song of the Bell there is abundant evidence that the poet knew the mind of the workman was cultivated as well as his hand; and in thus representing the habits of his countrymen he has unconsciously rendered his production peculiarly suited to us also, among whom the mechanic arts are more closely connected with mental-improvement than in most other countries.

\* I am not sure that it is not the case in all.

Another circumstance strongly indicative of the character, as well of the poet as of his countrymen, is the tone of piety, and the occasional reference to religious feeling which appears throughout the song. Notwithstanding the wild speculations in which some of their philosophers have indulged, and the singularly extravagant theories they have originated, the Germans, as a people, are still eminently a religious people. Indeed the number of persons devoted to theological pursuits, and the consequent number of systems that have been started among them, are evidence enough of the religious turn of mind of the people,—evidence which cannot but be strongly corroborated by the observation of every traveller through the country. In this too, thanks to the character and the habits which have descended to us from our pilgrim fathers, we can yet strongly sympathize. Not yet has infidelity, or indifference, rendered us insensible to the beauty of resignation, to the virtue of obedience, to the charm of reliance on the Divine will. We can appreciate the mingled confidence in his own skill, and proper sense of dependence on God which are shown by the superintendent of the work in the opening of the poem, when he says

“Praise to your master may be given  
If a blessing come from heaven.”

and we sympathize with the feeling which dictates a prayer for success, when the melted metal is rushing to the mould.

“Yet ere the anxious moment's past,  
A pious hope by all be shared.  
Strike the stopper clear!  
God preserve us here!”

In conformity with this feeling, there is a tone of seriousness pervading the song throughout, both in the choruses and solos, which, while it does not exclude the expression of tenderness or cheerfulness, is perfectly suited to the importance of the occasion, and the reflections to which it gives rise. I say the importance of the occasion,—for it is not to be imagined that the casting of a bell for a cathedral, or large church, in whose “lofty, sacred tower” it is to be suspended, is one of those every-day occurrences unworthy of notice. To say nothing of the uses to which it is to be applied, the bell is itself an imposing object, from its massiveness, the beauty of its form, the value of its materials, the skill requisite in its construction, and the effect of its solemn tone on the ear and on the heart.

He who "after long wandering home returns," and hears once more the sound of the "church-going bell," which called his childhood to the house of prayer,—he who has been agitated by the rapid whirl of the alarm bell, or whose soul has been harrowed by the terror of the tocsin,—he who has strained his ear to catch the faint stroke of the bell on the fog-enveloped lighthouse, or who has been unexpectedly called to mark the passing away of an irrevocable hour by the far distant, yet heavy and distinctly swelling vibrations of the cathedral clock, will never again consider it trifling to dwell with interest on the creation of such a source of emotion, and reflect on the scenes it may witness or share. To such a work, or in the words of the chorus,

"To the work we now prepare,  
A serious thought is surely due."

It is only, therefore, to occasions of the deepest interest in the course of human life that the mind is directed in the poem, and we are led by a short, but easy and natural transition, from the cheerful yet chastened festivity of the christening, the first occasion which gives birth "to the deep solemn clang" of the bell, through the years of childhood and youth, and the sweet path of early love, to that holy union which constitutes the charm, and gives the best security to the virtue and the happiness of life. In Germany, these festivities are celebrated with much more of circumstance and ceremony than is usual in our more reserved and restrained state of manners; and the use of the church bell, upon such occasions, very naturally suggests the introduction of the topics, and thus we are led to the beautiful ideas that form the rapid sketch by which the two periods of birth and marriage are connected. Observe the calm sleep of the infant, the watchfulness of the mother, the timidity of the maiden and the bashfulness of the youth, the solitary musing of the lover, and the felicity of reciprocated affection. There is only one suggestion in this passage which deserves rebuke, as at once common-place and untrue,

"Alas! that all life's brightest hours,  
Are ended with its earliest May!"

No! not so. Bright hours are in store for every period of a virtuous life, its noon and its decline as well as its morning, and the golden light of others' love which illumined its dawn, shall linger over its departure. The striking originality and beauty of the next figure,

however, compels one to return immediately to the language of applause.

"Though passion may fly,  
Yet love will endure;  
The flower must die,  
The fruit to insure."

In the following passage the duties of life are briefly and wisely described, in a manner in which poetry and true philosophy are happily mingled, and which is well worthy the attention of those who, in these days of attainment at once speedy and profound, set themselves up as wiser philosophers and more exquisite poets than Schiller.

"The man must without  
Into struggling life."  
\* \* \* \* \*  
"Within doors governs  
The modest, careful wife."

The characteristics as well as the duties of the sexes are seized and pointed out with a happy discrimination;—the bold and crafty labor of the man, and the industry, discretion, and gentle management of the wife and mother are successfully sketched; and observe with what judgment the vain boast of security in his possessions is put into the mouth of the more confident but scarcely wiser sex. The security is speedily dissipated; and the delineation of the means by which his rich possessions are reduced to a meagre remnant of his abundance is among the most striking passages of descriptive poetry to be found in any language. The contrasts presented, and the circumstances accumulated are precisely those best adapted to bring the scene of confusion and dismay vividly before the eye of the mind. The thunder storm at night, the alarm, the heat, the unnatural light, the rising wind, the unavailing efforts to check the growing flame, the haste, the uproar, and at last the desolation and despair are all just touched, and finely touched, with a rapid and glowing pencil. And what words could better describe the appalling result?

"In the empty, ruined wall  
Dwells dark horror,  
While heaven's clouds in shadow fall  
Deep within."

In this country, where such scenes are but of too frequent occurrence, the description comes before us with fearful distinctness, and

we deeply feel the mighty power of the genius that can so successfully delineate them.

The next picture is also drawn by a master's hand. The use of the bell in connection with the last sad offices by which we honor those from whom we are separated by death, a custom not yet discontinued in Europe, though no longer practised among us, suggests a scene which cannot be surpassed for pathos and truth. Of all earthly losses, that of the mother of a youthful family, the best guide, the best support, the object of the tenderest affection, is the least reparable, the most overwhelming. No poet, with whose works I am acquainted, has drawn this sad picture with a more delicate sensibility, or a more touching truth than Schiller in this fine passage; and a single couplet marks the depth of his knowledge of human life and the human heart, and stamps him a poet of the highest order.

" Ah ! the chain which bound them all,  
Is for ever broken now."

After dwelling so long on scenes of distress, the mind requires some relief; and the use of the bell for vespers, or evening prayers, a use familiar in all catholic countries, such as is a large part of Germany, suggests an allusion to scenes of peace, order, comfort and quiet, which, drawn with the same happy selection of circumstances, affords a suitable repose after the preceding excitement, and at the same time the best contrast to the picture of violence and disorder which immediately follows. The chorus which closes this passage is full of the richest instruction for all classes, and ends with a sentiment which might well be the guide and motto of every man, and every woman too, who is striving for a well-earned distinction in life.

" Labor is the poor man's pride "—

he might have said—

" Labor is the wise man's pride,  
Success by toil alone is won;  
Kings glory in possessions wide,  
We glory in our work well done."

The last use of the bell, which is illustrated in this Poem, is also the last to which any lover of his country can wish it to be applied, viz., giving the alarm in civil commotion. The horrors of such scenes are happily unknown in this our fortunate land. Oh, how

happy, did we but know from what dread evils we are spared ! In other countries revolutions may be necessary, though frightful remedies for the greater ills of oppression and tyranny. But here, it is impossible that political agitation and tumult can lead to good. They are unnecessary, unmixed and unmitigated evils ; and all that is required of us is to take warning from such horrid catastrophes as have desolated other nations, and prevent, by the natural action of our glorious institutions, at once the blighting disease and the exhausting cure. The circumstances alluded to in this passage were probably drawn from the scenes which occurred in France, a few years before the *Song of the Bell* was written, and are such as I trust, however properly selected as illustrating what has been, can never be suggested again by any thing that is to be. The poem closes by a recapitulation of the topics which have been dwelt on, in a strain of solemnity which approaches near to the sublime, and with an invocation to peace,—that peace which we know to be the best of earthly blessings, and as we are told in holy writ, is the consummation of the felicity of heaven.

To a poem of such variety and interest it was no slight task to adapt suitable music ; and it is high praise to say, as we cannot refuse to say, that Romberg has been eminently successful in his bold attempt. The general characteristic of the composition, both literary and musical, is that it is descriptive, without being closely imitative ; serious and dignified, without being heavy ; and various, without being flighty or whimsical. To each passage there is an appropriate expression ; and such is the variety that the hearer is never satiated with one style, and such the ease of transition that he is never annoyed by abrupt changes.

In order to do justice to the musical composer, it must be recollected that the adaptation of music to the words was an after thought. The poem was not written that it might be set to music, but the scientific Romberg has the whole merit of suiting the musical expression to that of the words, and of arranging the voices, the solos, duets, choruses, &c., and the various keys and styles of the music, so as to give the greatest effect and expression to the language of the poet and scholar. I will here take occasion to remark upon the difference between two terms which are often confounded, viz. : skill and science. We sometimes hear the words, skilful composer, and scientific performer. The terms should be changed. Science can scarcely be, with propriety, attributed to the performer. He



is an artist, and however skilful he may be, it is not possible that his scientific knowledge, if he possess it, should aid his performance. That is a matter of art and skill alone. Science is called into action, when the composer, knowing beforehand the resources of art, adapts them to produce the effects he intends; and I know few musical compositions which give more or greater evidence of science in the author than the *Song of the Bell*. Romberg has here evinced the knowledge, judgment, and sensibility which constitute the scientific composer; and I need only call the attention of the audience to the successful efforts to give an appropriate expression to every passage of the poem, to prove the justice of my commendation. I beg them to observe the simple, natural dignity and ease of the master, in directing and describing the process of casting, in passages which are scattered throughout the piece; the proper quietness and sobriety of the first chorus, which enumerates the purposes of the work in which the speakers are engaged; the delicacy and discrimination with which the first solo is given to the soprano, the second to the tenor, and the following duet to both those voices. Variety and propriety are both consulted by giving the next to the bass. Then follows a quartette, and a septette which could not well be converted into either chorus or solo; while, in every instance, the expression of the music beautifully corresponds with that of the words. There is nothing which shocks as unsuitable; or to speak more justly, there is nothing which fails to please, from its happy coincidence of sound and sense. Then follows that splendid passage of descriptive music, the fire chorus, which could not, by any possibility, be given with so much effect by any other form of musical composition; and I will venture to challenge any musical composer of the present day, to give greater power to the same words by any means within the resources of the art. Its close is wonderfully impressive.

The next chorus is among the most solemn pieces of music extant; and the solo which follows it is perfectly suited to the tender affection, the overwhelming grief intended to be expressed by the words. Who has done better? Who could do better with that exquisite passage? How beautiful is the transition in the succeeding solo to the peace, quiet, and order represented in the poetry. The natural cheerfulness indicated in the scene is given also in the music, without any approach to a boisterous volatility, which would be revolting after the deep pathos of the movement immediately preceding. This solo well introduces a short but very expressive chorus, and a delightful quar-







tette, in which the charms of peace is so happily set forth that it scarcely needs the aid of words to convey the meaning. The contrast of the next chorus, descriptive of the disorders of civil convulsions, is exceedingly powerful; and what finer philosophy, truth, poetry, and music, are to be found than in the expression of the thought with which it concludes.

"There's danger in the lion's wrath,  
Destruction in the tiger's jaw;  
But worse than death to cross the path  
Of man, when passion is his law.

Woe, woe to those who strive to light  
The torch of truth by passion's fire!  
It guides not—it but glares through night  
To kindle freedom's funeral pyre."

It may be thought, perhaps, that there is too much wisdom, and deep reflection in this poem to render it attractive; and to those to whom thought is difficult it may be so. But it would seem that when the results of profound knowledge are thus beautifully embodied, and are thus happily presented with the added charm of well adapted music, the combination might please as well the thoughtful as the gay; that the wisdom might reconcile the serious philosopher to the music, and the music might appease those who would be offended by the unembellished wisdom. We, of the Academy, will at least hope that it will be so, and that "Concordia" will be found to express the happy union of sound and sense, and that joy and peace may pervade alike all which passes within, and all which occurs without these walls.

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#### G. WEBER'S THEORY OF MUSIC.

TRANSLATED FROM THE GERMAN BY MR. WARNER.

We have already alluded to Mr. Warner's enterprize as one, which must be, if well executed, of great benefit and importance to our musical community, and having been allowed the perusal of the translator's preface, which sets forth the merits and the usefulness of the work, we give our readers a few extracts from it; for we wish

by all means in our power to promote, among the teachers of music at least, the study of the science of music, as necessary fully to capacitate them for their profession; and there is no work on the science which treats it more completely, philosophically, and clearly than this.

After stating the experience of the insufficiency of our present materials in his own studies of the science of music, and the consequent desire of supplying this want from foreign literature, Mr. Warner states that he has found Weber's work the one to be chosen, and thus proceeds to give his reasons, and a short recapitulation of its contents.

"The personal properties of the man are such as to render him preëminently qualified for the task of producing such a book. He possesses an able intellect, combined with a large share of common sense and a sound judgment. He is moreover distinguished by one other attribute, which is as rare as it is valuable, namely a *faculty to teach*. That simple, clear, lucid train of ideas which make every thing plain in their wake is preëminently his. He seems always to move in sunbeams. His thoughts, though deep and comprehensive, are nevertheless, simple and plain; and while he is peculiarly philosophical in his habits, and is always answering, in a most agreeable and satisfactory manner, the "*whys*" and the "*wherefores*" which spontaneously arise in every student's mind, he at the same time does it in such a way as not in the least to cloud his communications, but, on the contrary, rather to enhance the welcome light in which he makes us see the things he wishes to present. He moreover superadds to his other qualifications a classic and liberal education. As a writer on music, his reputation is above that of any other man in Germany.

Godfrey Weber's treatise on *Musical Composition* is the great work of his life. It is now more than twenty years, since he published the first edition of this work. During this long period, it has been an object of constant attention and effort with him to add to it every possible improvement and to render it entirely a standard work of the kind, and the two subsequent editions, published, the one in 1824 and the other in 1832, bear ample testimony to the success of his endeavors. The reputation of his work has steadily risen, from the first day of its publication to the present hour, and it is probably safe to say, that, all things considered, no book of the kind holds so high a standing in Europe at the present time, as does *Godfrey Weber's Theory of Musical Composition*. The only works that can compare at all with it, are Boniface Asioli's "*Il Maestro di Composizione*," Anton Reicha's "*Traité de haute Composition Musicale*," and A. B. Marx's "*Kompositionslehre*;" but these works, though each possesses its peculiar merits and holds a high preëminence

above other works of the kind, are still, taking all things into account, to be regarded as secondary to the work of Godfrey Weber, and especially so in their relation to this country. Their reputation is more local and specific; Godfrey Weber's more universal and general. They (especially Dr. Marx and Reicha) aim more at particular excellencies; Godfrey Weber more at general and universal ones. Perhaps there could not be a better proof of the universally acknowledged merits of Weber's work, than the fact that as soon as it was published, especially in its later editions, musical writers all over Europe went to work at manufacturing books out of its materials and in imitation of its peculiar properties. Some idea moreover may be obtained of the estimation in which it is held in England, from the following remark of an English writer in A. D. 1829, to wit: "*Of all the books ever written on the science, this is the most important, the most valuable, &c.*"

This first number of the work—the one now published, constitutes the introductory portion of the entire treatise, and amounts to about one fourth part of the whole quantity of matter. Its object was to prepare the way for the remaining sections of the book; and, accordingly, it consists, as its title imports, of *General Musical Instruction*. This portion of the work was published in Germany, not only in connection with the entire system, but also in a distinct volume by itself and in the very form in which it is now presented to the American public, with the exception merely of the additions made by the translator; and it had there a very rapid and extensive sale, in this shape. Indeed, so great was the demand for it, that, on the publication of the third edition of the general treatise, a second edition of this first part was called for, before the whole work was completed. Its design and character are very fully made known by the author himself in his preface. His remarks relative to the vacancy of the field which it was intended to occupy, are emphatically true of this country. Indeed, if he could say of *Germany*,—so rich as it is in musical literature,—that he knew of no work which could adequately supply its place, how must it be in *this country*? The truth is, we have no book that compares with it. Its comprehensive grasp of subjects, its thorough and radical treatment of them, its methodical arrangement, its scrupulous accuracy, its copiousness, its admirably clear and intelligible simplicity of style, place it at a wide remove from all the other books of the kind with which we have been conversant. This portion of the work is adapted to every one who studies music in any form whatsoever,—to every one who wishes to learn to sing, or to play, (as *e. g.* the piano-forte, the flute, the violin, or any other instrument,\*) or to lead, or

\* An attempt to learn to play an instrument without an acquaintance with the fundamental principles of all music, is a gross error and a great personal disadvantage. The effect must always be, to obstruct the progress of acquisition, and to render the attainment extremely imperfect, even when made.

to teach. It embraces first principles, things which lie at the foundation of all musical knowledge and attainments. Hence it is a book which should be, not only in the hands of every *beginner* in music, but also in the hands of every one, who, though he may have studied music more or less, has never enjoyed the advantages of that enlarged, thorough, and standard instruction which this work contains.

No musical student, however, who has an inquisitive mind, or who means to make solid acquisitions in the art, will rest satisfied until he has possessed himself of the entire work. There are many subjects of such a nature, that they cannot be treated in a brief form; and it happens that some of these are, in music, subjects of the highest interest, and those, about which every reflecting learner of the art wishes and seeks to be informed. Take *e. g.* the origin, the construction, and the nature of the so called *diatonic scale*: who does not wish to know, whence this scale came? what are the reasons for the respective distances between its different tones? why some of these are larger and others smaller? why the shorter distances occur just where they do? what particular effects result from the scale, constructed as it is, and what different effects would be produced by constructing it differently, &c. &c.? Take, again, the different *keys*, their character, their uses, &c. &c.;—the major and minor *modes*,—the structure, nature, effects, &c. of each, and their various appropriate uses, and the like. On these and various other topics, which, like these, require a more extended treatment than is compatible with the size of any small volume, and which indeed presuppose other instructions, connected with the science of harmony and musical composition, we all spontaneously wish to be informed. But in addition to the incentive which such a consideration furnishes for the possession of the entire work, it is to be considered farther, that the intimate connection which the more immediately *practical*, holds with the *theoretical*, always renders the one more or less defective without the other. A knowledge that involves the remoter principles of the art, and surveys the whole ground, is not only more satisfactory in itself, but likewise more available. It puts a different shading upon a man's acquisitions. It gives him additional power. It enables him to wield a stronger influence. And it is for this reason particularly, that *every teacher* of music, in any of its forms, should be advised by all means to avail himself of what is contained in such a work. Were he but apprised of the additional ability with which it would enable him to execute, and the additional success which it would cause to fall upon his labors, he would not be without it. It is to be farther observed on this point, that the subsequent three numbers of the work are by no means *theoretical* in the sense of *non-practical*. The most that can be said is, that the instructions they embrace are not so *immediately* and *directly* connected with a practical execution of music, as those of the first number, though, at the same time, they do hold a *real* and

a very important connection with music in all its branches. The word *theory* seems to be rather an unfortunate one to be used in this connection. To the apprehension of many persons, it seems to carry the idea of something that is far removed from the practical and the useful, and that it is attended with no real, substantial advantages; while, in point of fact, the term, as employed in the present case designates a body of principles and a mass of knowledge which is practical in the very highest degree, and which sustains very much the same relation to musical action, as a helm does to a ship, or a guide to a traveller, or sun-beams to all our operations in the external world."

Mr. Warner further remarks, that he has with great care and labor added a complete musical dictionary, compiled and translated from the best sources, to the work, which must no doubt be very valuable, and that the very low price at which he has put the work, (30 per cent. cheaper than the German original,) will leave but little prospect of speedy remuneration for the amount of labor which he has bestowed upon it; but that this has been done in order to remove every possible obstacle to its universal circulation.

The following short remark on the proper manner of using the book is so true, that we cannot omit to extract it:

"As it respects the manner of using this work, it is to be observed, that, inasmuch as it consists of one entire system, consecutively connected together, it will be necessary always to have studied the previous parts, in order to be prepared to understand the subsequent ones. It should be a principle with the student, in using this book, to conquer every inch of the ground as he passes over it, to get fully and perfectly in possession of all the preceding matter before he attempts any of the following. If he adopts this course, his way will always be pleasant and clear, and will conduct him on, by an easy and sure progress, to the attainment of the object of his wishes."

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*Hints upon a Rational Method of Instruction for Teachers of Music generally, with special Application to the Piano Forte, by Conrad Berg.*

[TRANSLATED FROM THE GERMAN FOR THE MUSICAL MAGAZINE.]

(Continued from p. 45.)

## II.—CONDITION OF THE PUPIL.

Most parents give their children a degree of musical education, because it has become an imperious demand of the custom of the



age. But such is the difference of natural talent, of pecuniary means, and of time allotted to the subject, that not all are able to prosecute this species of cultivation equally far. Accordingly, any one uniform mode of instruction, which, amidst so great a diversity of condition and circumstances, is adapted to the greatest class of learners, can be adopted only on the most general points.

Moreover, it usually happens that the same teacher does not begin and finish with the same scholar, but in many instances he is repeatedly changed. Consequently such principles only ought here to be exhibited, as are subject to no variation, and are adapted to every diversity of condition.

Of this class, as it occurs to me, are those *which incite the faculties to action*. All the rest is merely the frame upon which these are suspended, or the medium through which they are communicated.

### III.—HINDRANCES TO PROGRESS, BOTH ON THE PART OF THE TEACHER AND THE PUPIL.

#### 1. *Hindrances on the part of the Teacher.*

The first and the most important is *the want of clear and distinct views*, as well in relation to his own nature as to that of his art. In order successfully to communicate the art to others, it is not enough to be an accomplished artist, but there is requisite still farther the gift of acting upon the character of men.

While, as I suppose, the most and the best can be accomplished only by the development of the faculties of the mind, it is at the same time true that this development can be effected only by other faculties of the mind of the teacher; these faculties must, however, have an application *in the art which is to be developed*. The teacher must in an equal degree be possessed of both. He must not only have power to operate upon the scholar, but also a due degree of ability in the art itself. The one depends for its efficiency upon the other. And accordingly the first requisite in the teacher is a knowledge of his own character, and a clear view of his standing in the art; and the removal of every thing which in the former would be a hindrance,—and then the enlargement and confirmation of his own acquaintance with the art.

Nothing operates as a more serious obstacle in the way of instruction than the circumstance of the teacher showing himself to act more from pecuniary motives than for the improvement of the pupils. With this are usually connected want of faithfulness, want of zeal, indolence, and the want of purpose, in all which there must be an utter failure of any good results. The opposite of such a mode of action is faithfulness, earnestness, zeal, and a judicious pursuit of the object; and these are always to be found when the teacher conscientiously discharges the duties of his office, and keeps his eye

more upon the improvement of his pupils than upon the compensation which he is to receive. And to this indeed, it is only a conscientious discharge of his duty that fairly entitles him; and this, every one, who perceives in him the faithfulness of which I have spoken, will cheerfully award to him.

Another obstacle is *a want of patience* with the weaknesses, faults and bad habits of the learner. Let the teacher keep in mind, that that which to him is easy and plain may yet by no means be so to the scholar; that that which to one is perfectly intelligible is, not unfrequently, to another, extremely difficult. This want of forbearance and patience often causes severe expressions from the teacher, which are by no means adapted to excite an interest for his studies in his pupil, or of generating in him a desire and fondness for the thing. Yet, if the teacher will accurately inquire into the matter he will find that such expressions are frequently more the result of a very ill-begotten feeling of superiority, than of a true zeal for the attainment of his object. He ought, indeed, to arouse, animate and encourage the faculties—which often are otherwise too little excited,—but not to depress and enfeeble them. Hence, it is not enough that the teacher in his own procedure go to work with faithfulness and earnestness; his conduct must also be forbearing, affectionate, arousing, and especially patient.

A third hindrance is *the want of a judicious division of the instructions to be given during the short interval of the hour of study.*

It is very difficult so to condense our remarks in giving instruction as to find place both for the examination of observed faults, and also for the preparation of additional improvements. Hence it must be the principal aim of the teacher, so to develope, sharpen and settle the ideas of the scholar that he may obtain an accurate image or picture of that which he does, and which he ought to do.

This is perhaps the most difficult matter in the business of instruction, and yet the entire advantage or disadvantage to be derived from the pupil's own practice, depends solely upon a just estimate of his own knowledge and ignorance.

(To be continued.)

## CONCERTS.

The eighth concert of the Academy, an instrumental one, was one of the best of the season. Beethoven's first symphony, in which the master still reminds us of his two great predecessors, Haydn and Mozart, only that he is more delicate, was very well performed, and leader and orchestra deserve credit for the spirit in which, particularly, the Andante was performed; the exquisite delicacy of this piece, its light elastic step, was well given, without either losing character and distinctness, or accelerating the time. The finale might have been taken more animated, yet we like an error on that side always better than on the other, if distinctness and clearness is gained by it without injuring the whole character of the piece.

Mr. Greateorex's singing of the Air from Haydn's Seasons confirmed the opinion, which we have already pronounced; although his voice is neither a very powerful nor a very pliant one, and although he lacks somewhat in animation, yet his chaste and well considered style of execution, which shows the cultivated and reflecting musician, makes up for these defects of his physical nature.

Strauss's Waltz lost much of its effect from the octave flute being out of tune.

Beethoven's Overture to Fidelio is one of those compositions which are difficult to understand, unless performed by a master Orchestra, like that of the Paris Opera; and we do not wonder, if, although our orchestra played it in their best style, some among the audience were not satisfied with the piece. One mistake in it might have been prevented by a careful supervision before the performance. In the duet of the two clarinets in the first Adagio there was no second clarinet, and the first had to play its four measures alone, of course injuring the effect and the author's intention, that the two clarinets should answer the previous duet of two horns. For the organ duet the performers had chosen a sterling composition, worthy of their grand instrument; and both the Adagio, with its solemn tolling, and the grand Fugue, must have been gratifying to the lovers of this mighty instrument.

The glee singers acquitted themselves creditably; and the ladies especially showed powers, which, under continued careful training, and consequent greater self-confidence, will make them pleasant and useful solo singers for our public performances.

We cannot fully agree to the spirit in which our friend, the leader, has conceived Rossini's beautiful overture of La Gazza Ladra. The first march was taken up, in our opinion, too fast, and the Allegro might, on the other hand, have been given with a little more animation. That march does not indicate the storming of a battery, but the military procession of a culprit to a court martial; and if it is powerful, brilliant, energetic, it should by no means be exulting or triumphant, but as it is marked, majestic.

The Handel and Haydn Society, in their last concert, gave a repetition of the Oratorio of Mount Sinai, by Neukomm, in which Mr. Braham took the Tenor part, and again the mighty grandeur of the Commandments, and the beautiful accompaniment of the very melodious solo songs throughout, struck us as the principal excellencies of the work. Mr. Braham, abstaining this time from all extemporaneous embellishment, delighted us by the expression which he gave to every word of his text, and which, as we have before observed, is the principal excellence of his style. The singing of the air "Preserve thy tongue," appeared to us in particular, excellent in this respect. The great fugue choruses were not so distinctly and fluently performed as we have heard them before.

Several other concerts, the pleasant secular one of the Musical Institute, the concerts of the Rainers, and that of the Musicians, do not present new features enough to be discussed at length. The Rainers, having lost the assistance of their sister Ellena, have filled her place with a boy, whom we have not yet heard, however.

Mr. Power continues his interesting lectures on musical poetry rather than music, and to which we shall refer more at length.

Of Mr. Braham's farewell concert, who introduced Beethoven's Adelaide, and of Russell's, who announced a whole host of "Maniacs," (Maniac, Wreck of the Mexico, Gambler's Wife, &c.) our next will report.